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BULLETIN OF THE ART INSTITUTE OF CHICAGO

EXHIBITION OF ETCHINGS

FROM March 5 to April 12 the exhibition of the Chicago Society of Etchers is installed in Room 45, the future home of the Print Department. Since this gallery has been redecorated and especially fitted up for the exhibition of prints, the installation of the Chicago Etchers is unusually attractive. One feature which has caused much favorable comment is the framing of the etchings in dull, dark brown frames, which harmonize with the old gold wainscoting and tan burlap walls.

The Chicago Society of Etchers now numbers about 300 members, 86 of whom are active. While the majority of these active members live in Illinois and New York, fourteen states are represented by their numbers. Three large rotary exhibitions have been sent by the Society to cities of some importance from coast to coast.

From the fund (ten per cent. of associate members' dues) reserved for the purchase of etchings for the Print Department of the Art Institute, nine etchings by the following artists were bought: Louis Calewaert, Anne Goldthwaite, William A. Levy, Allen Lewis, Ralph M. Pearson, Ernest D. Roth, Paul Welsch, C. H. White, Franklin T. Wood. Three prizes of \$25 each were offered this year for the best etchings in landscape, architecture and portraiture or figure work. They were awarded as follows:

The prize for landscape, offered by Wallace L. DeWolf, to Ralph M. Pearson for his etching, "Winter in Jackson Park."

The prize for architecture, offered by Frank G. Logan, to Ernest D. Roth for his etching, "Arch of the Conca."

The prize for the best figure etching, offered by R. P. Lamont, to William A. Levy for his drypoint, "Man in cloak."

THE BUCKINGHAM COLLECTION

THE collection of etchings by the great masters of that art, and of Japanese color prints, formed by Mr. Clarence Buckingham and now owned by his sisters, Miss Kate and Miss Maud Buckingham, have been deposited with the Art Institute for safe keeping, and Mr. Frederick W. Gookin has been appointed their curator. While not placed on public exhibition, arrangements have been made for special exhibitions of selections from the collection from time to time. The prints may be seen by interested persons if they will make an appointment with the curator at the Art Institute during exhibition hours.

The etchings comprise rare and fine impressions from many of the most famous plates. A large number of these are from well-known European collections that have been dispersed during recent years, thus affording unusual opportunities for the acquisition of early proofs. The Japanese prints are exceptional both in quality and condition, and form one of the finest collections in the world. The Ukiyoe masters are represented by splendid examples of many of their most distinguished works. Some are of such rarity that no other copies are known to exist. Mr. Buckingham began buying prints in 1894, and in the intervening years until his death last summer, he seldom missed an opportunity to acquire any that would add to the interest and artistic value of the collection and would come up to the high standard he had set for it.